

## NOTICES OF BOOKS

*Myūzeamu* ミューゼアム (English title: *Museum*). Published by Bijutsu Shuppansha 美術出版社, Tokyo, monthly. First issue, April 1951.

As shown by its sub-title *Tōkyō kokuritsu hakubutsukan bijutsu-shi* 東京國立博物館美術誌, this fine periodical is an art magazine edited by the Tokyo National Museum. On excellent art paper, with a colour plate on the front cover and numerous black-and-white plates inside, it is elegantly printed in small, clear type and is tastefully produced.

Each issue, of about thirty-two pages, contains about ten or twelve short but authoritative articles (in Japanese). The range of subjects treated includes calligraphy, sculpture, lacquer, carving, costumes, architecture, ceramics — in fact all branches of Japanese art. Descriptions are given of special museum acquisitions, including archaeological finds. The art of Europe and America is occasionally mentioned, but usually only when an exhibition of such art is held in a Japanese museum.

Many of the issues are partly or wholly devoted to the study of a single subject: thus No. 4 (July 1951) is devoted to *ukiyo-e*, No. 6 (September 1951) to scroll-painting, and No. 8 (November 1951) to the Shōsōin.

A most valuable feature is the annual list of books and periodicals on art published each year in Japan. The list for 1951 is printed in No. 9 (December 1951) and for 1952 in No. 21 (December 1952).

A worthy partner to the old-established *Kokku*, this moderately priced periodical will do much to further the study of Japanese art and culture, and merits the attention of all Japanologists and art lovers.

E. B. CEADEL

*Hōryūji Kondō Hekiga Shū* 法隆寺金堂壁畫集. English sub-title: "Wall Paintings of the Hōryūji Monastery". Published for the Hōryūji Kondō Hekiga Shū Kankōkai 刊行會 by the Benridō 便利堂 Publishing Co., Kyoto and Tokyo, 1951. Folder, 24 × 18 inches, containing thirty-six pages of plates and six pages of introductory matter and prefaces, all pages being separate sheets of thick paper, and also a booklet giving the table of contents and an explanatory booklet.

The mural paintings of the Kondō (Golden Hall) of the Hōryūji have long been famous as outstanding relics of eighth-century Far Eastern art. That they were badly damaged early in the morning of January 26, 1949, in a disastrous fire, after surviving almost intact the hazards of twelve centuries, was felt by the Japanese as a national disaster. The publication of this complete set of large colour photographs of the murals is therefore to be heartily welcomed, providing as it does a clear and accurate record of originals now so unhappily spoilt.

In 1934 it was decided that certain repair and rebuilding was necessary in the Kondō, and Dr. Takeda Goichi, who was in charge of the work, commissioned a set of full-size photographs, to act as a replica of the murals in the event of their accidental destruction. The work of photography was carried out in 1935 by Mr. Nakamura Takeshirō of the Benridō (the present publishers). A few collotype copies of these photographs were distributed in 1936 to museums, universities and libraries in Japan and abroad.

By a stroke of good fortune, Mr. Nakamura, at the same time as he was taking the officially commissioned photographs in 1935, also took, at his own initiative and expense, a complete set of colour photographs. These included not only complete photographs of each of the murals, but also detail photographs of certain parts of most of the murals. It is these colour photographs that have been reproduced for the first time in this volume.

There have, of course, been many sets of reproductions of the paintings published previously. Best known to Western readers are probably the black-and-white photographs among the eighty-five plates accompanying the translation by W. R. B. Acker and B. Rowland of Naitō Tōchirō's book *Hōryūji hekiga no kenkyū* (*The Wall-Paintings of Hōryūji*, 2 vols., Baltimore, 1943), but the new colour plates far surpass all other published reproductions in clarity and fidelity. (It may be mentioned here that from 1940 onwards a number of painters including Nakamura Gakuryō, Irie Hakō, Hashimoto Meiji and Arai Kampō were commissioned to paint full-size exact copies of the murals: this work was not finished before the fire, but in so far as they were completed these copies are naturally the most satisfactory replicas of the originals for those who are able to visit Japan.)

The folder contains an explanatory booklet by Tanaka Ichimatsu, "An Introduction to the Wall Paintings in the Main Hall of the Hōryūji Monastery", which serves as a useful survey of the various theories about the early history of the Kondō.

Of the plates, twelve are colour photographs of the twelve murals, and eighteen are detail photographs (mostly in colour) of murals Nos. 1, 2, 6, 8, 9, 10, and 12. The last two plates give details of murals Nos. 6 and 10 before and after the fire respectively for the sake of comparison. English sub-titles are liberally supplied.

This publication was made possible by a grant from the Japanese government, and there is a preface by the Prime Minister and another by the Minister of Education. The volume is a worthy production in every respect.

E. B. CEADEL

*Erotic Colour Prints of the Ming Period*, with an Essay on Chinese Sex Life from the Han to the Ch'ing Dynasty, B.C. 206-A.D. 1644. By R. H. van Gulik, Lit.D. 3 vols. (Vol. I 秘戲圖考, xx+242 pp.; Vol. II 秘書十種, ii+210 pp.; Vol. III, 25 ff.). Privately published in fifty copies, Tokyo, 1951.

In spite of the subject of this work (which has been published in an extremely limited edition to prevent its falling into unauthorized hands), it is so important for the study of Chinese sociology and medical history, and the reputation of the author is so high that its contents and availability deserve to be made known to scholars.

Dr. van Gulik was led to undertake his study by a fortuitous event—his purchase of a set of old Chinese printing blocks which subsequently proved to be the blocks of an erotic picture album, the *Hua-ying-chin-chên* 花營錦陣, of about 1610.

The Ming erotic prints had a short but flourishing history. The earliest album belonged to the Lung-ch'ing period (1567-72), and the peak of popularity was reached about 1610. The last known album dates from about 1640. Their vogue in elegant circles of society in these seventy years was great, but at the beginning of the Ch'ing dynasty there was a strong reaction, and nearly all copies of the albums were destroyed, only a few copies remaining in private libraries.

Dr. van Gulik's purchase of the blocks was therefore a valuable discovery, and he determined to have some copies struck off from them in order to make accessible to specialists a specimen of these albums. His original intention was to append to these copies a brief treatment of Chinese erotic art, but he soon felt that it would be desirable, especially in view of the paucity of material in Chinese literary sources and in Western sinological literature, to provide a fuller survey showing the historical development of Chinese erotic and related literature from the Han period onwards, so that the significance of the prints of the Ming period could be viewed in perspective and not in isolation. This survey forms the bulk of Volume I, and consists mainly of statements of fact and translations, with commentaries, of various texts.

Volume II contains the complete Chinese texts of the works which are quoted and translated in Volume I. Since only a few of these are available in reprints, and since the majority are very rare, Dr. van Gulik has performed a service by reproducing them. The volume includes the full text of the *Hua-ying-chin-chên* and of another erotic picture album *Fêng-liu-chüeh-ch'ang* 風流絕暢, with eight other complete texts and selections from several others.

Volume III is the *Hua-ying-chin-chên* itself, newly printed in colour from the old blocks.

The whole of Volume I (except for the frontispiece and nine plates, which are wood prints, and twelve other illustrations in colotype) and of Volume II has been handwritten by the author himself on stencils. His handwriting, both in English and Chinese, is admirably level and clear, a remarkable piece of patient and painstaking work. Although stencilled texts often yield a disappointing impression, these volumes, with handmade Japanese paper and fine Chinese-style binding, are luxuriously produced.

Dr. van Gulik stresses that his survey in Volume I is only a first attempt to fill a serious gap in Western sinological literature, and outlines the further steps that need to be taken by others towards more comprehensive research in this subject (which, he emphasizes, is a monotonous one because of its limited range).

With reference to the colour prints themselves, he comments that they are especially interesting on a number of grounds: (1) they are, he believes, the best examples of Chinese colour printing; (2) they show an indebtedness by Japanese *ukiyo*e artists to the Chinese colour print techniques; (3) they are among the few existing examples of large-scale Chinese drawing of the nude human figure; (4) they clearly illustrate contemporary Chinese clothing, furniture and customs; and (5) they are important material for medical study of Chinese sexual practices at that period.

The exact scope of Volume I is best indicated by giving an abbreviated form of its Table of Contents:

Introduction

Part I: *Historical survey of Erotic Literature*

1. The Han Period. Fundamental Chinese Concepts of Sexual Intercourse.
2. The Liu-ch'ao and Sui Periods. The Contents of the Handbooks of Sex.
3. The T'ang, Sung and Yuan Periods. Medical Books on Sex Relations and the Beginnings of Pornography.
  - A. Medical Literature, B. Pornographic Literature.
4. The Ming Period. Flourishing of the Handbooks of Sex and Pornographic Literature.
  - A. Serious Literature, B. Fiction.

Part II: *Historical Survey of Erotic Pictures.*

1. Early Beginnings and Development up to the Ming Period.
2. Erotic Art of the Ming Dynasty.
  - A. Erotic Paintings, B. Erotic Book Illustrations, C. Erotic Colour Prints.
    1. General Characteristics, 2. The Albums and Scrolls with Erotic Colour Prints.

Part III: *Hua-ying-chin-chên*, Annotated Translation.

Appendix: Chinese Terminology of Sex.

Of the limited edition of fifty copies of this work, all but one were presented by the author to prominent libraries and museums in various countries. He has kindly communicated to me the list of institutions to which copies have been presented, in order that the availability of the work may be known to scholars. Omitting the libraries in the Far East, the list is as follows:

*Great Britain:* British Museum, University Libraries of Cambridge and Oxford, and Library of the School of Oriental and African Studies, University of London.

*Holland:* Royal Library (The Hague), University Libraries of Leyden, Amsterdam and Utrecht.

<i>Belgium:</i>	University of Louvain.
<i>France:</i>	Musée Guimet, Bibliothèque Nationale, Sorbonne.
<i>Switzerland:</i>	Anthropos Institute (Fribourg).
<i>Germany:</i>	Universities of Bonn and Munich.
<i>Italy:</i>	Istituto Italiano per il Medio ed Estremo Oriente (Rome).
<i>Sweden:</i>	Museum of Far Eastern Antiquities (Stockholm).
<i>U.S.A.:</i>	Library of Congress, Freer Gallery of Art (Washington), Boston Museum of Fine Arts, Institute of Psychoanalysis (Chicago), Institute of Sex Research (Indiana University), and the University Libraries of Chicago, Columbia (New York), California, Michigan, Harvard, Yale, Washington (Seattle) and Stanford.
<i>Australia:</i>	King George Memorial Hospital (University of Sydney).
<i>India:</i>	International Academy of Indian Culture (Nagpur), Central Archaeological Library (New Delhi), Baroda State Museum (Baroda).

All these libraries have been asked to ensure that the work should be consulted only by qualified persons. It would only be fair to add, however, that some libraries are extremely exacting in their regulations governing books in 'reserved' or *arcana* classes, and therefore the fact that the work is in any one of the libraries in the list is not a guarantee that that particular library's regulations will permit every qualified applicant to consult it.

E. B. CEADEL

*Altan Tobči. A Brief History of the Mongols* by bLo bzañ bsTan 'jin, with a Critical Introduction by the Reverend Antoine Mostaert, C. I. C. M., and an Editor's Foreword by Francis Woodman Cleaves. Harvard Yenching Institute, Scripta Mongolica 1, Harvard University Press, Cambridge, Massachusetts. 1952. xxvi + iv + 161 + 193 pp.

The *Altan Tobči* published by the Harvard Yenching Institute is announced as the first of a series of Mongolian texts, all of importance as source material but difficult of access, which are to be published under the general title of "Scripta Mongolica". The lack of Mongolian texts has always been a great handicap to study in the West, and it was not relieved to any great extent by the productions of the Mongol Book Company 蒙文書社 Meng Wen Shu Shê, Mongyol Bičig-ün qoriya, operating in Peking during the nineteen-twenties, or by those of the Mongol presses which operated in Kailu, Hsinking and Kalgan during the period of the Sino-Japanese War. The enterprise of the Harvard Yenching Institute in making Mongolian texts generally available to the Western world will be warmly welcomed.

The original manuscript of the *Altan Tobči* is kept in the Oriental Library of the Scientific Committee of the People's Republic of Mongolia at Ulan Bator. A modern copy of this manuscript belonged to Paul Pelliot. Large sections of the text were published in transcription in Kozin's edition of the "Secret History of the Mongols",<sup>1</sup> but the full text is now published for the first time outside Mongolia. As it was not possible to make use of the original manuscript, the Harvard Yenching Institute has reproduced in facsimile the first printed edition of the text, published in two volumes at Ulan Bator in 1937. The reproduction was made from the only copy known in the United States, that owned by Professor O. Lattimore. The Mongol text is preceded by an editorial foreword by Professor F. W. Cleaves, an introduction by the Reverend A. Mostaert, and by a transcription and translation into French of the preface to the Ulan Bator edition.

The title of *Altan Tobči* (literally "Golden Button"), attaches to more than one Mongol chronicle. The first to become well known was the *Altan Tobči* published with

<sup>1</sup> S. A. Kozin. *Sokrovennoe Skazanie Mongol'skaya Khronika 1240 g. pod nazvaniem Mongyol-un Niyuča Tobčijan, Yuan Čau Bi Ši. Mongol'skii Obydennyi Izbornik. Tom 1. Vvedenie v izučenie Pamyutnika Perevod, Teksty, Glossarii.* Moskva, Leningrad, 1941.

a Russian translation at St. Petersburg in 1858 by Galsang Gomboev.<sup>1</sup> The extract entitled *Altan Tobči* which appears on pages 105 to 126 of Pozdneevev's "Chrestomathy"<sup>2</sup> is, according to Laufer,<sup>3</sup> a reprint of part of this text. (Pozdneevev also printed a second and quite distinct extract entitled *Altan Tobči* on pages 126 fol. of his "Chrestomathy".) Closely similar to the Gomboev text is an *Altan Tobči* published in Peking by the Mongol Book Company in 1925 as part of a book entitled "Boyda Činggis Qayan u Čadig"; a second edition of this book was published in 1927.<sup>4</sup> The second half of the text, starting with the narration of the accession of Ögedei Qayan is to be found in yet another historical chronicle, known as the *Kharchin-text Meng Ku Yuan Liu*.<sup>5</sup> The first half of the text, up to the death of Činggis Qayan, is, however, replaced in the *Kharchin* text by a text closely parallel to the corresponding section of Sayang Sečen's "History". The *Altan Tobči* published by the Harvard Yenching Institute and known hitherto under the titles of *Altan Tobči Nova* and *Altan Tobči 3*, differs considerably from all the above-mentioned texts. If we divide it roughly into two sections, as we have already done with the *Kharchin Meng Ku Yuan Liu*, one containing the narration of events up to the death of Činggis Qayan, and the other of those from the accession of Ögedei Qayan, it will be found that the second section, occupying the latter half of the second volume of the text, corresponds fairly closely and in several long passages exactly, with the latter half of the *Kharchin Meng Ku Yuan Liu* and of the Peking *Altan Tobči*.

The remainder of the book contains, in the original Mongol, 233 of the 282 paragraphs of the "Secret History of the Mongols", hitherto unknown except in Chinese transcription. This provides an invaluable control over the reconstructions which have been made in recent years from the text in Chinese characters. To take but one example: paragraph 78 of the "Secret History" contains a word 巴魯思, *pa lu ssü*, which, according to the gloss, is the name of a beast. Both Haenisch<sup>6</sup> and Shiratori<sup>7</sup> transcribe the word as *barus*. Pelliot, supposing an emendation of 思 into 黑 *hei*, reads

<sup>1</sup> *Trudy Vostochnago Otdeleniya Imperatorskago Arkheologicheskago Obschestva. Chast' Shestaya. Altan Tobči. Mongol'skaya Letopis', b Podlinnom Tekste i Perevod. Perevod Iamy Galsana Gomboeyeva. Sanktpeterburg, 1858.*

<sup>2</sup> A. Pozdneevev, *Mongol'skaya Khrestomatiya dlya Peruvnachač' nago Prepodavaniya, Sanktpeterburg, 1900. (Izdaniya Fakulteta Vostochnykh Yazykov Imperatorskago S-Peterburgskago Universiteta. No. 7.)*

<sup>3</sup> *Skizze der Mongolischen Literatur*, p. 212 in *Keleti Szemle*, Budapest, No. VIII.

<sup>4</sup> 喀喇沁本蒙古源流. This was published in 1940 in Tōkyō by Bunkyo-dō 文求堂, under the title of *Rōmaji Tensha Nihongo Taiyaku Kharchin-hon Mōko Genryū*, 羅馬字轉寫日本語對譯喀喇沁本蒙古源流. The text is reproduced in romanization from the manuscript of Fujioka Katsuji 藤岡勝二, together with his partial translation into Japanese; both romanization and translation are in the imperfect state in which they were left at Fujioka's death. There is an introduction by Hattori Shirō 服部四郎.

For a bibliographical study of the *Kharchin* text see Yamamoto Mamoru 山本守, supplement to the article "On the Meaning of the Manchurian word 'Nikan'," in *Shirin* 史林, Vol. 20, No. 3, July 1935, p. 619 (165). Yamamoto was the first to draw attention to the differences between this text and what he calls the *Meng-Ku Yuan-Liu*. (By this title is usually meant the Chinese translation of the Manchu version of a Mongol text of Sayang Sečen's "History", but Yamamoto undoubtedly means to refer to the text of Sayang Sečen itself.) He says that the *Kharchin* text had always been so called from the place where it was kept, the *Kharchin Royal Palace* (王府), and that it was considered to be only a different edition of Sayang Sečen. In Yamamoto's opinion the parts of the *Kharchin* text which are parallel to Sayang Sečen are written in a more modern terminology and the Sayang Sečen must be considered the primary text.

<sup>5</sup> *Wörterbuch zu Manghol un Niuca Tobčan*. Leipzig, 1939, p. 13.

<sup>6</sup> *Onyaku Mōbun Genchō Hishi*. Tōyō Bunko Publications, Series C, Vol. VIII, Tokyo, 1942; II, p. 12a.

*baruq*,<sup>1</sup> and translates as *chien baruq*. This reading is confirmed by the *Altan Tobči*,<sup>1</sup> p. 37, as against the readings of both the edition of the "Secret History" by Yeh Te Hui 葉德輝, as reproduced by Shiratori, and that published in the *Ssü-Fu Ts'ung-K'an*.

The dating of these various related chronicles which go under the name of *Altan Tobči* has long been a matter of doubt. Laufer, *op. cit.*, p. 212, gives the date of composition of the text used by Galsang Gomboev as 1604, and this has usually been accepted. 1604 was the date of accession of Lingdan Qayan, last qayan of the Jegünyar, and last to be mentioned in the *Altan Tobči*. That this dating must be incorrect, and cannot even be taken as a *terminus a quo*, is evident from the fact that the list of Emperors of the Ming Dynasty, which appears in the text, mentions T'ien Ch'i 天啓, last Emperor but one of the Ming, who ascended the throne in 1621, but does not record Ch'ung-Chen 崇禎, who succeeded him in 1628.<sup>2</sup> (The Peking *Altan Tobči* and the *Kharchin Meng-Ku Yuan-Liu* wrongly say that T'ien Ch'i reigned for 26 years, but a note in Kobayashi's Japanese translation of the *Altan Tobči*<sup>3</sup> says that the words for "26 years" do not occur in Gomboev's text.) The compilation of the Gomboev text and of the Peking text must, then, be dated after 1621, and possibly before 1628, or at latest before 1634, the year of the death of Lingdan Qayan, an event which they do not record. The *Kharchin Meng-Ku Yuan-Liu* must have been compiled later than this, at least after 1662, as it incorporates much of Sayang Sečen's text, which was completed in that year. The Ulan Bator *Altan Tobči* contains a certain amount of additional matter, and records events up to the death of Lingdan Qayan. From other internal evidence Father Mostaert concludes that the date of completion must be put at not earlier than 1649, and not later than 1736; but by far the greater part of the actual text must date from earlier times. Indeed, a number of words in the part of the text which reproduces the "Secret History" were already unfamiliar enough to be glossed, not always correctly, probably by an eighteenth-century copyist.

Our thanks are especially due to Father Mostaert for his valuable and scholarly introduction. He has reproduced the bibliographical information about the *Altan Tobči* given in C. Z. Zamcarano's work on Mongol chronicles of the Seventeenth Century,<sup>4</sup> and has translated the summary of the chronicle given on pp. 82 and 83 of that book. According to Zamcarano, the manuscript kept at Ulan Bator contains 1 + 177 sheets, written with a reed pen, in an eighteenth-century hand, the first sheet, however, being a copy made in 1926 to replace the defective original sheet. Noting that the *Altan Tobči* has also preserved, interspersed in the earlier part of its text, a number of historico-legendary episodes about the life of Činggis Qayan, some of which do not occur elsewhere, Father Mostaert has listed the most important of these, indicating the pages on which they are to be found. Equally welcome is the table of concordance between the paragraphs of the editions in Chinese transcription of the "Secret History" and the pages of the *Altan Tobči*, which Father Mostaert has drawn up on pp. xviii to xx of his introduction.

The *Altan Tobči*, with which the Harvard Yenching Institute has chosen to begin its series of Mongol texts, provides little new historical material, but it will be of great help in the textual study of other related Mongol chronicles.

C. R. BAWDEN

<sup>1</sup> *Histoire Secrète des Mongols. Œuvres Posthumes de Paul Pelliot, I*, Paris, 1949, p. 136.

<sup>2</sup> L. Ligeti in an article "Les Noms Mongols de Wen-Tsong des Yuan" in *T'oung Pao*, Vol. XXVII, 1930, pp. 57 to 61, first noted that the existence of this incomplete list of the Ming Emperors shows that the *Altan Tobči* must have been compiled not earlier than the second decade of the seventeenth century. His observation has been repeated by Vladimirov, *Le Régime Social des Mongols*, Paris, 1948, p. 20, note 1, and by Kobayashi Takashirō 小林高四郎, *Mōko Ōgonshi* 蒙古黄金史, (a translation into Japanese of the *Altan Tobči*), Tokyo, 1941, Introduction, p. 10. Both Vladimirov and Kobayashi note that Laufer's error is to be traced to the introduction by P. Savel'ev to the Gomboev edition, whence the idea that the *Altan Tobči* dates from 1604 has been copied without critical examination.

<sup>3</sup> *Op. cit.*, p. 93. Cf. Gomboev, *op. cit.*, p. 54.

<sup>4</sup> C. Z. Zamcarano, *Mongol'skie Letopisi XVII Veka. Trudy Instituta Vostokovedeniya Tom. XVI*, Moskva, Leningrad, 1936.